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REAL EYES

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- KRYLON AND PASTEL FIXATIVES
- RETOUCH AND DAMAR VARNISHES IN HANDY SPRAY CANS
- DISPOSABLE SMOCKS

the MASSARTISSE

PUBLISHED BY THE STUDENTS OF
MASSACHUSETTS SCHOOL OF ART

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UOMO SOPRA UOMO
(MAN ON MAN) 1954
by Dr. Josiah Baird

Stoneware Ceramic
Shows

1 Mostra Annuale Di Artisti Americani Rome Italy
2 New Mexican Artists Invitational Show
3 University of New Mexico Invitational Show
4 Currently on permanent exhibition at the Columbus Ohio Museum

A lithographed line drawing for a colored lithograph

TOMORROWS BARGAINS
OTIS PHILBRICK 1950

Reproduced in the national magazine, PRINT. Part of the Wiggin's Collection at the Boston Public Library.

Marriage and your abc's

"Please don't wear those shoes in this rain!" I refuse to argue! I like these shoes and they like my feet. We're happy ----even when it rains." "They're not warm. It's twenty outside." "They are too, warm. Don't worry; I won't catch cold. "Don't worry," she says, Now I shouldn't worry----After all --- we're only related by marriage!"

Relation by marriage is a state many young college students finding themselves in today in our own school and many others over the U.S.

For the most part marriage is a happy state, new and exciting. The bride discovers a new world of budgets (usually tight), kitchen gadgets (never workable), and menus (always guesswork). She suddenly finds she can make an elegant apple pie although she never picked up a box of cake mix in her life. If the groom is still in school there is an added R to the three traditional ones --Responsiblilty.

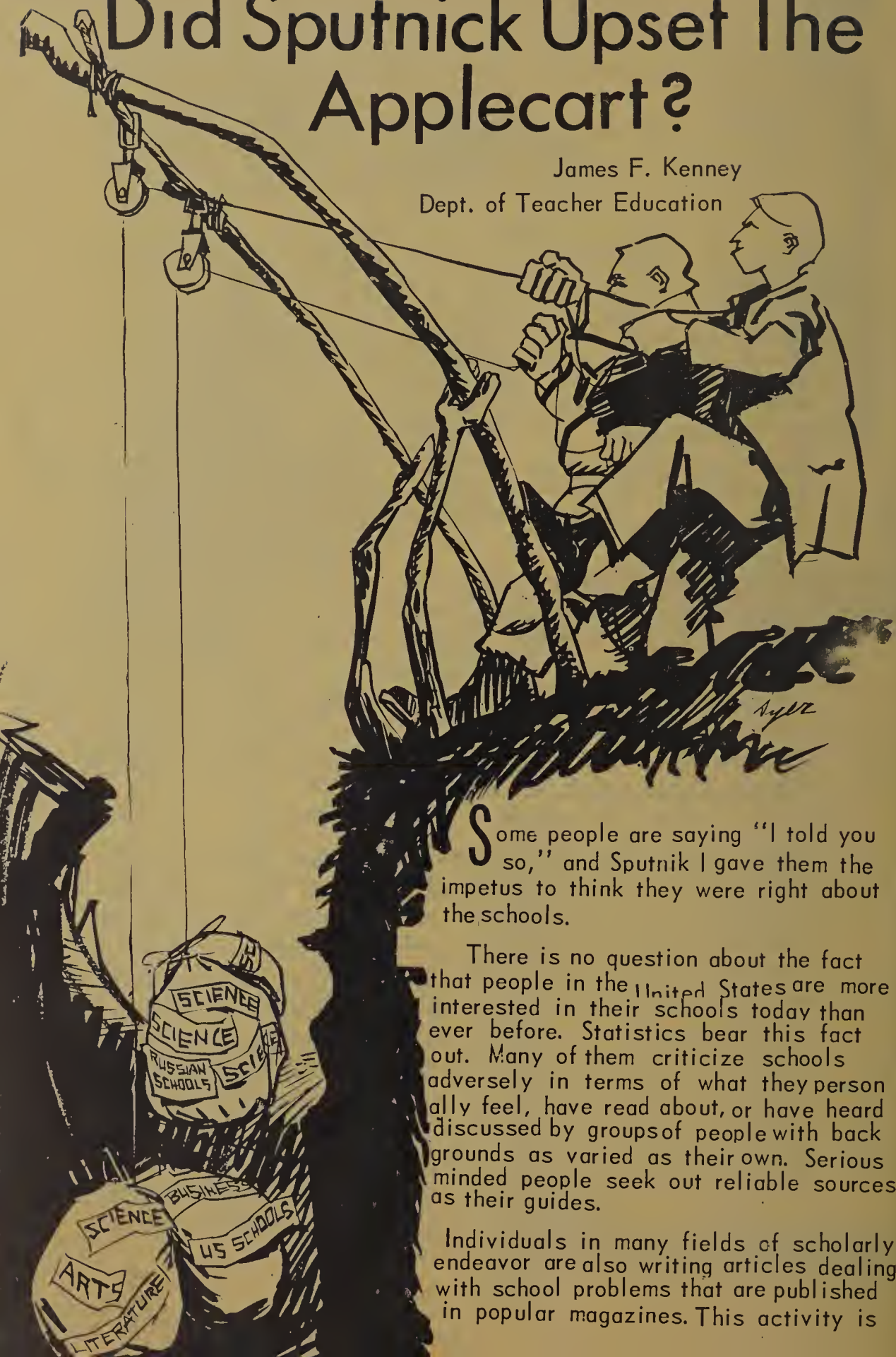
Being a "responsible" husband presents problems and conflicts never given a thought before marriage. Financially the husband in college must support his new wife and yet be able to pay tuition and meet school expenses. Often the wife can help out by having a full time job of her own. However, she must plan on how to get supper ready, newton up the apartment, and still look fresh, glamourous, and attentive to hubby when he comes home from his afternoon job, fretting about the English exam he's going to have tomorrow. This is not so easy, little wifey!

Speaking of exams and homework, this is problem number two. Finding time to get assignments done and yet be handyman around the house (something always needs repairing if you ever get thru decorating in the first place.) this equires much effort and concentration. Don't worry too much on this point, however, because statistics seem to indicate that married students do better scholastically than single students.

There is another subject to be discussed here, which, although not a problem, is rather undefinable. If seems that no matter how well you know your fiancee's little habits with which you are altogether unfamiliar suddenly develop after the wedding. In my case I discovered to my amazement the exaggerated fondness my husband has for bananas. Liking bananas is not so unusual, but how my dear spouse eats them is. After carefully peeling it, he lays the banana lengthwise and eats from left to right, forming it roughly into the shape of a gondola. Then when the slender little boat is completed, he finishes off the rest. Now, I don't know whether he does this because of his Italian heritage or just because he wants to tease me. The only definite thing is that he never made gondolas before we were married.

Did Sputnick Upset The Applecart?

James F. Kenney
Dept. of Teacher Education



Some people are saying "I told you so," and Sputnik I gave them the impetus to think they were right about the schools.

There is no question about the fact that people in the United States are more interested in their schools today than ever before. Statistics bear this fact out. Many of them criticize schools adversely in terms of what they person ally feel, have read about, or have heard discussed by groups of people with back grounds as varied as their own. Serious minded people seek out reliable sources as their guides.

Individuals in many fields of scholarly endeavor are also writing articles dealing with school problems that are published in popular magazines. This activity is

nothing new, and controversy as to methods and content of education can be very stimulating and productive of meaningful change.

A few of these writers are intimating that we should adopt a school program that would out-Russian the Russians by making our curricula particularly at the secondary level conform to Russian curricula and standards. They would set standards so high that only those who could produce top quality work could remain in these select schools. All others would attend some kind of "inferior" school.

Sputnik has given us immediate concern to be sure.

By some strange twist, many of the articles appearing in the newspapers and magazines have been written by scientists, probably because they were the ones who were most frequently asked the negative question, "What is wrong with our schools?"

Fortunately, most of these scientists have come through with positive ideas that are pretty solidly based on our fundamental concept of freedom of choice. They suggest an improved education "across the board" and not an education directed only at science. With this point of view I heartily agree.

In all articles written by scientists and educators of reliable judgement there has been a plea for balance in the curricula of our secondary schools, and for well qualified teachers trained not only in their subject, but also trained to teach and guide pupils towards a realization of their individual highest capacities.

Although most people do not agree that our goals should be set by Russian standards, they do admit that a restatement of and qualification of school aims are necessary.

As Doctor James R. Killian, president of the Massachusetts Institute of Technology and special White House adviser on missiles has said, "Our aim should be to evaluate our objectives, ideals, and subsequent life courses, and to do those things which represent our genius, which meet our needs, and maintain our ideals"* We should strive to surpass ourselves as individuals and as groups rather than to duplicate the efforts of some other nation.

*Quote taken from an address by Dr. Killian, given at the Women's National Press Club in Washington D.C., January 7, 1958

Cont'd on pg. 23

FACULTY EXHIBIT

Hour after hour instructors dispense their criticisms, or their golden words, on the objects of our sufferings with the regularity of the auto-mat. To us they become almost mechanical, upholding the title of "teacher", a term implying that one is of a different species aluding in a little glass house. Just what do our instructors do when the mouse-trap doors of M.S.A. shut behind them?

Had you visited the show in the North Gallery a few weeks ago you would have found the answer. Inquisitive students were shuffling about inquiring into their instructors' souls and taking advantage of this opportunity.

Since I have attended Mass. Art, no hint of our instructors' creativity has ever been released except at one extemporaneus assembly. This exhibit gave us the opportunity to conceive that our instructors are successful creative people in their fields, and therefore, capable to inspire, motivate and guide us, transfering their enthusiasm to us.

I believe that we should have more exhibits, more assemblies, and what ever else will help to transform our factory into a college throbbing with enthusiasm.

Hope Fay

Faculty Currently Exhibiting

Because of the overwhelming student enthusiasm at the recent teachers exhibition in the North Gallery: Mass-artisse has decided to print a copy of scheduled exhibitions of some of these teachers. As a follow up to his impressive group of sculptures, Mr. Gray is currently exhibiting, in conjunction with the New England Association of Sculptors, a seated mother and child of black walnut. The Providence Art Club is displaying Mr. Gray's "Head of a Girl". Presently it will be included with the works of the Society of Independent Artists at Boston University.

"Acacia Bouquet", a painting of Miss Hallam's, is now being shown with the Boston Independent Show. In March Miss Hallam will present a demonstration concerning the usage of polyvinyle acetate to the Natick Art Association.

From February 9 through February 22 the Providence Watercolor Club's Exhibition will include many of Mr. O'Hara's workmanship. One of Mr. Neuman's paintings is at present being shown with a collection of contemporary art at the Stop & Shop located on Memorial Drive. Another painting at Symphony Hall will soon be among the collection at the de Cordova Museum.

Carol Reichs

ABC'S CONT'D

The preceeding is really a funny, but the idea is; the man you marry will not suddenly become an inspired angel under your guiding hand. The little faults will probably remain but your encouragement of the virtues will easily overshadow them. (I suppose men find faults in their wives, too, but I am no authority.)

Here is one do and one don't.

Don't ever say "Oh, but we're married now." It doesn't and shouldn't indicate excuse or changes.

Do have your own apartment from the very beginning if it's at all possible. Living with in-laws and keeping peace isn't impossible but it's always trying to prove that it is. If you are planning marriage while still in school, this thought deserves all your consideration. If you cannot have your own place, reconsider.

So much has been said on the subject of married college students in magazines and pamphlets that little remains to be discussed.

In repetition, then --- the joys, peace and quiet, your first holidays alone, more than repay the hard work and concentrated effort necessary to both husband and wife, when one or both are college students. It's wonderful but you must know if you're ready.

MR. LARTER

One of the newest members of the faculty is Robert E. Larter, who says he is glad to be back in the academic world, after a stint in business. Mr. Larter is teaching instrumental drawing and various other courses

He was born in Newark, N.J., sometime before World War I, but subsequent to the Civil War. Mr. Larter received his formal training at the Yale School of Fine Arts where he majored in painting for five years.

Teaching is not a new profession to Mr. Larter. Prior to his coming to Mass. Art, he served on the teaching staffs of Wasburn University, Topeka, Kansas; Bucknell University, Lewisburg, Pennsylvania and Hollins College, Virginia; not to mention pedagogical duties during his four years with the United States Army.

He has periodically executed mural paintings for public and private establishments. At present, he is painting a wall decoration for the Magnolia Community Center, where youngsters congregate evenings. This eight by thirty foot mural is being painted in a rather naturalistic style, using a combination of artists oil colors and wall paint. He says he is one of the country's most thwarted imitation marble painters, having sprayed, sponged and hand-painted some 130 square yards of it for "The Common Glory" at Williamsburg, Virginia, in 1948, without the opportunity to use up the resulting momentum.

Being basically a painter by training and inclination, only necessity made him branch off into other work. For seven years he devoted his time and energy to interior designing and decorating, and cabinet making, operating a shop in Beverly Farms most of the time.

This brings us up to the present. Now Mr. Larter is sharing an office with Mr. Mansfield and Mr. Covert, and has kindly consented to this interview. We asked him the following questions:

Q. Using the term "Modern Art" very loosely, but with great respect to the masters who have come about over the past century, would you say that some students are taking a short cut to this "Art" and side-stepping the obligations of a true artist to be able to draw well?

A. "There is a tendency among aspiring young artists to evade the fundamentals and imitate the language of painters who have already established themselves. A similiar situation would be a writer not possessing a good usable vocabulary, not having the practice of grammar at his fingertips, and little knowledge of literary forms or structures, trying to be convincingly fluent or articulate. A serious student, in addition to giving great attention to artistic structure, or composition, should be able to describe nature in line, form, and color, primarily technological matters, but important because of the great intellectual dexterity thereby made possible. Only by intense and broad scholarship can the maximum possibilities of a given artistic individual come to the surface. It's a waste of time to be half-baked about our kind of work."

Q. As a painter, in which direction do you feel art is headed?

A. "Contempory art came about at a time when there existed a stagnation in the creativeness of the art of painting. It had fallen into an essentially sentimental picturing of nature. The achievements of El Greco, perhaps our stella ancestor, had been ignored or forgotten. Fortunately, eventually a rebellion against the stagnation set in, about the middle of the last century, and we since have come a long way on the road of freedom from "the dead hand of the past", always toward, it is to be hoped, great creative artistic organizations. I do not think we will ever dispense entirely with symbolic descriptions of the visible world, even though our vantage points may shift. About our school, Mr. Larter: said: "The general atmosphere at Mass. Art is quite remarkably happy and stimulating."

Mary Silke

BAUDELAIRE-PAINT-SHARPS & FLATS

...Fr. Norman J. O'Connor, C.S.P.
Catholic Chaplain,
Boston University

Even though a good portion of the world's people have about as much concern for artistic endeavors as an Eskimo has for snowballs, there is still a healthy group of men and women who are interested and involved in the world of art and brawl over the merits of a Rouault or a Klee. They are even ready to fight and brawl (no fists or gouging) over Bix Beiderbecke and Charlie Mingus, a rather odd comparison to fight over but some do.

But, in the fighting that goes on amongst the amateurs and the experts, there is a poet and art critic from another century who provided the materials out of which most art appreciation comes today. And, also he provided the impetus that gave the artist of today the values that make for spontaneity, vitality, improvization, and direct contact. The poet is Charles Baudelaire, and, as you know, he is possibly more famous with some of you as the gentleman who flaunted his mistresses before the French people. But he is the genius who was a kind of watershed for contemporary art. Baudelaire not only composed the Fleurs de Mal, but he also evaluated the whole field of art and artistic motivation and artistic criteria.

Buddy Bolden, the famed jazz trumpeter and cornetist, may never have heard of Baudelaire. (Then, again, maybe he did, since New Orleans society was so French orientated, that it is quite possible the name may have been bandied about.) But, for Buddy and his followers, Baudelaire laid down some principles which were to help the jazz musicians receive recognition and acceptance. For the artist's mind was to constantly pour over these stimuli to produce the sounds and the music which were to have the stamp of individuality and personality. Thus, sound was not just the reproduction of another artist's thinking, but it was the effusion of your own sensibility in contact with the world as you know it. Thus, for the jazz artist, his work was not just the molding of whole, half, or quarter notes into melodic patterns, but also the work was a revelation and an indication of the thinking, the feeling, the mood, the outlook of the artist, and the more intense the communication of this personality the more successful the work would be.

Baudelaire wrote that "the whole visible universe is nothing but a storehouse of images and signs ...a kind of fodder which the imagination must digest and transform." The imagination will reproduce these images in a new form, and the onlooker will be able to perceive the sensibility proper to the artist.

Romanticism had set the tone for the work of the poet. It had been an explosion against narrowness and uniformity and imitation, and by breaking out of the rules and forms that had rigidly controlled artistic effort so long, set in motion the whole freedom of a James Joyce, a Pablo Picasso, a Charlie Parker. Without the background of the revolt, and without the talent of a Charles Baudelaire to put the criteria of the revolt, into reality, the resultant freedom and emphasis on the person and his creation would have dried up and disappeared into the winds of time. A strong statement, but a justified one when you consider even at this late date the opposition to the expression of personality which conflicts with the set forms of tradition and the tenets of the individual onlooker.

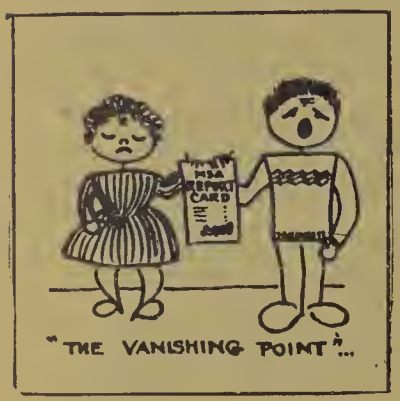
The complaint that I can't recognize the melody and the criticism which states that the painting makes no sense to me are sisters under the skin. The one wants familiarity and he accepts only that music that has a theme in it which he recognized or can whistle. The other wants only that style of painting which has a reproduction of the world of reality as he sees it, and he sees it with only his eyes. The reworking of these materials by the imagination and the importance. And the fight that Baudelaire initiated still goes on.

But, as I said at the beginning the world does include a host of people who no longer dispute the right of the artist to share with the world a content that reflects him and his anxieties and his motives. In the world of music and especially jazz, such artists would include a Mingus, a Parker, a Gillespie, and a Mulligan, and in painting, a Miro, a Braque, a Giacometti. Each would be improvising on a theme, and using the materials that come from a storehouse of images and signs, and shaping them so as to arrive at a beauty that is a combination of forms and lines and colors, and yet gives an epiphany to the viewer or listener of what the artist is, for all of the forms and the lines and the colors express the author.

This is what Baudelaire wrote and practiced. He did it over a hundred years ago, and fortunately he did, because the world of art might have been a sharply different one if he had not. Jazz is happy to have grown up in an atmosphere in which his thinking was dominant. So too is contemporary art.

guess who...

a



Answers on page 24

On this page are drawings done by some of our teachers. Try and match the drawings with the artist.

Mr. Corsini

Mr. Thompson

Mr. O'Hara
Miss Lennon

Mr. Covert

Miss McManus

Miss Hallam

Mr. Abbot

Miss Franklin

Pres. Philbrick

b

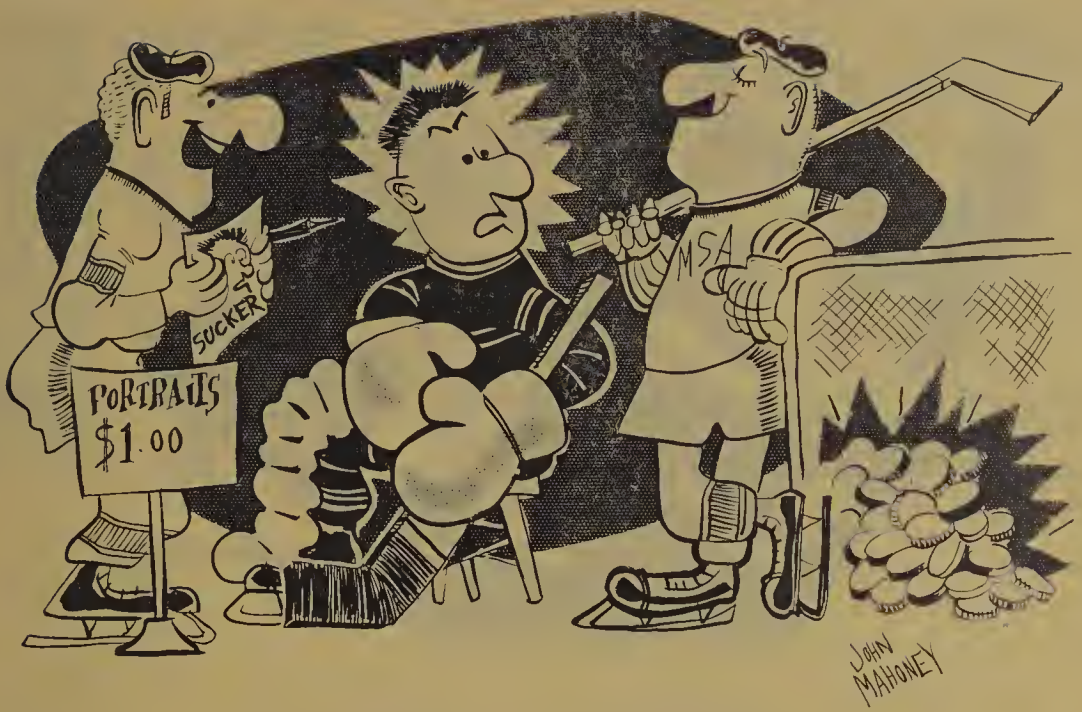
f

c

g

d

h

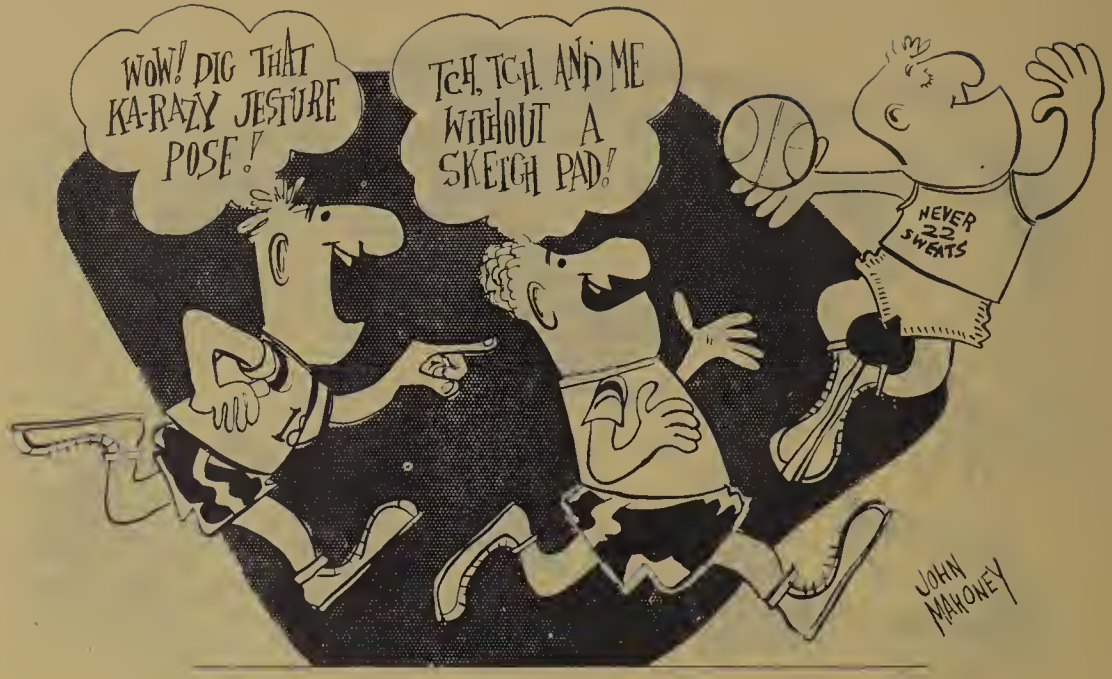


HOCKEY

Another winter is upon us; another season has begun for the Mass. Art hockey squad. Because of the difficulty encountered in selecting a time schedule convenient for the players involved, we have been able to arrange only one game so far this current season. This we played on Sunday night, January 12th, at the Boston Arena. Our roster was comprised of such infamous characters as Harry Daly, Duncan Russell, Sil Ferreira, Bill Morrison, Charlie Hoar, Tap Kola, Jack Dyer, Jim Armstrong, Joe Best, and two ringers picked up from the Montreal Canadiens.

Our opponents were a large, well organized club merely using this opportunity to condition themselves. Our disadvantage was the lack of rested men to draw from. The opponents sent line after line of fresh players raining pucks at our goalie, Joe Best, who turned them away until the ever increasing shower of rubber took its toll. It can't be said that we weren't aggressive enough. It can't be said that they weren't either as was clearly visible by Charlie Hoar's multi-colored eye. Well we can't win them all. The final score? We chalked it up to experience.

The season isn't over yet and we anticipate a few more games.



BASKETBALL or HOWIE DOIN'

A basketball team has been formed at Mass. Art composed of boys representing the various classes. Tryouts were held on a competetive basis during November and December at the Boston State Teachers College Gymnasium. Howie Schwartzer was elected player-coach on the basis of his past experience. He has done a fine job of organizing a well balanced and uniformed team. The final cut left Bob Di Pasquale, Russ Czyryca, Sam Burchill, "Moon" Mullins, Pete Fergoson, Bob and Bill Wilcox, Lou Archer, Joe Martin, "Buzz" Robinson, Bill Finn, Bill Vennard, John Mahoney, and of course, Howie. The faculty advisors are Mr. Burnett, and Mr. Berger.

Once they started they encountered little trouble in beating Hingham, North Reading, Medford, and West Newton. After dropping one to Boston Teachers by one point they avenged themselves in another game by winning 49-43. Dean Baird and Miss Sheehan appear to be the teams most enthusiastic followers.

Getting experience and gaining a sense of team work are Howie's aims right now, as the team is to enter the Boston Small Conference League next year.

In the offing are games with Wentworth Institute, Babson Institute, Curry College, Emerson College, and Newton Junior College.

CONFORMITY AND NON-COMFORMITY vs. THE ADJUSTABLE INDIVIDUAL

Much has been said and written about the disgraceful taste in the clothing worn by our fellow students.

Well, I for one, think that as a group we do rather well. True, the boys from the halls of Ivy across the Charles are more stylishly dressed than the potential Modiglianis of our establishment, and the young ladies from the Meccas of education which beautify lower Brookline Ave. may be more Vogue-ish than our young Mary Cassats; but I prefer the adjustable individuals of Mass. Arts to the fetish Conformists from the Cult of the Ivy.

I sometimes wonder how the "vine-clinging serfs" of these institutions tell a friend, from a stranger, where they all dress so much alike.

The girls are sure to be dressed in the following uniform: desert boots, preferably dirty, long socks, straight skirts, boys sweaters and shirts, (sometimes even with a tie), the ever popular camels hair coat, and a twelve-foot scarf. These scarfs are some sort of release for frustrated females who have always desired to be a snake dancer.

The male representatives of the cult of Ivy were better off with Adam's fig leaf, as far as individuality is concerned. The ever so popular ivy league styles are designed only for the tall and slender types. A jacket designed for a tall fellow will only make a short fellow shorter. Well, enough about our collegiate friends.

Cont'd on pg. 23

THE STRANGE JOBS OF THE STUDENTS IN THIS EXTRAORDINARY INSTITUTION

In this extraordinary institution called Mass. Art, we find many individuals. This individualism may be found not only in the creative art work they do, but also in their everyday life. I was surprised to discover and relate to you, our readers, some of the interesting occupations that the students hold outside our hallowed halls.

Ed Cunningham, Sam Burchill, and a number of other students have been decorating women's shoes in their spare time. Mrs. Barbara "Afred" Gropper is housewife to the owner of the very successful Gropper Gallery in Harvard Square. Charles Hoar earns his extra pennies by showing films to many group gatherings throughout greater Boston.

Several of the students have been doing free lance art work, in fact, Bob Casey, of Art School Association fame, has recently completed a mural at a private home on the South Shore.

Willis Bernard, who recently donated his dance teaching ability at one of the Mass. Art afternoon affairs, is a very important figure in the running of Boston's "Fred Astaire Dance Studio", John Mahoney is already winning fame and fortune with his Sports cartoons. He is presently doing work for the Lawrence Tribune.

Several Freshman girls are successfully running the newly opened "Cafe Yana" which is a modern day coffee-house, exhibiting paintings and lending its' atmosphere to the young intellectuals interested in philosophizing about the arts.

Vaino Kola has an interesting and informative job at the Harvard Medical School. He transports and conditions the animals to be operated on at the research center and is allowed to attend and assist at the operations.

John Holland has a flourishing sign painting concern in Waltham. He is very quietly saving his money for future events.

Don Vagge is in "Big Business" as he always has been. Jim Minnihan is assistant meat-cutter at Medford's Stop and Shop after his work is done in our own school store. A very ambitious family man.

I'm afraid that many interesting jobs may not have come to my attention before this writing. I hope that the students will inform me of their unique occupations before the printing of the next issue.

Jane Flavell

CARTOON CORNER

class news

Painting And Illustration

The Painting and Illustration Department comprised the majority of the paintings recently exhibited at the Capri Theater in Coply Square.

The Junior Class under the direction of Mr. Berger is concentrating on developing technique and painting ability. The majority still working quite close to the model.

The seniors, however, under the direction of the recently appointed Mr. Kupferman, are broadening out in many directions as their final year progresses.

TEACHING

Teaching is a wonderful field, it offers many satisfactions and rewards, while at the same time offering challenges that seem almost insurmountable. Yea, the teaching is wonderful; but the training, Oh! the training! First comes teaching in front of your class mates, who try to act like second graders. Then, as you examine every breath before you take it, you begin to teach these synthetic children; or are they pupils?

The Senior T E group has succeeded in bringing themselves to the level of the children, but the Juniors, oh, those shrinking pains!

Most of the teacher training courses aren't too hard to take, but those Group Dynamics! You ask, what are Group Dynamics? That's when you and a group of your class mates are assigned to make a mural, that will say "Boston" to all who look at it. The catch is that at the end of the process you are all still friends. The Group Dynamics is supposed to be new, but many years ago they also had Group Dynamics, it was called RECESS.

DESIGN

What gives with the Design students?
What does the future hold, and
What is ahead for them?

While the Seniors are torn between portfolios and graduation, they are also worried about what the future holds for them. Will their new employers expect a salute or a "good morning"?

The Juniors are concerned with, which project to do, and what lab fee to pay. Take care not to ask about our troubles, for you will get the answer, "What! Me worry?"

Joe Whelan Jr. II

CERAMICS

Offering a two year major in Ceramic Design, the Massachusetts School of Art aims to develope the student of ceramics as an artist, a craftsman, and a thinking personality.

The student is acquainted with ceramic techniques and aesthetic design; both past and present, learning a high standard of craftsmanship, and desiring not only to create, but to create well. Exploration and intelligent experimentation in all materials and processes are urged as a broadening influence, developing a clearer conception of the entire ceramic field. Stressing personal expression of design in the ceramic media, the student is guided toward a professional life embodying his individual needs and expression.

Kay Perisho,
Calvin W. Dow

SOPHOMORE NEWS

Howie Schwartzer and his sophomore team mates, Bill Finn, Bill and Bob Wilcox, and Louis Archer comprise the nucleus of the M.S.A. Basketball team.

Vice-president of the Watertown Art Association, "Chip" Andrews announced his engagement to Gerda Nauman, a student in New York.

Lorraine Barrile of Soph III became engaged to Phil Spaziani, a Junior Ceramics Major, late this fall.

Bill Finn tied the knot a few weeks ago. Congratulations!

Emily Houde and Judy Larmay have joined the masses and taken an apartment on Beacon Street. . . . Watch for a girls' basketball team.

Let's be careful on these ski weekends. Accidents do happen.

Chet Hall won honors and a few medals in the Lowell Golden Gloves. . .Ronnie Gray is back after half a years absence to continue his education.

A few friends spent a winter weekend in Chatham with Bonnie Kennett. Some sophomores are planning a barn dance at North Conway. . .Bob Smith has just finished reading the Bible, cover to cover.

The New England Hair Stylists, held their annual convention in the Grand Ballroom at the Hotel Statler recently. Louise Rowen modeled an extreme boufont in a lovely Auburn color called "Cognac".

FRESHMAN NEWS

The Freshman class had a dance, not an exclamation or even a flat statement, but just a historical, or perhaps, hysterical fact. Although there was a fair size group at the dance the freshman were not very well represented. Perhaps in the future there will be a little better planning for social events in the Frosh calender.

To inject a bit of buoyancy the decorations, although not keeping with the theme "Monte Carlo" were done in a bit of verve.

What will happen in the future only time can tell..But let us be a bit optimistic, after all, it was the first attempt.

Reasuring. . . . . .

Fashion Illustration

The Junior Fashion girls have now joined the Seniors in the Cone Mills dress designing contest. This contest is designated to separate the girls from the "women". Cheers to the victors.

Ruth Cohen, one of the leading Junior fashion students has recently received a blinding token of her fiance's esteem. We congratulate them both!

Sputnick cont'd

With such an aim in mind, all of us should require that teachers in our schools raise the quality of work in all areas of the curriculum. We should offer courses and opportunities on the secondary level so that the most able pupils could and would attain top quality work, and where all others could and would also attain quality work on their level of ability.

By this approach and with considerations already mentioned we should be able to produce a better quality of pupils in all curriculum areas rather than mere quantity in certain areas, and to help all those who want to go to school to realize their own particular and very precious dignity.

Conformity cont'd

We, at Mass. Art have our own special problems. First and foremost, we are artists. You can not be an artist without being an individual. To be creative individuals, we adjust to a relaxed, free, and creative atmosphere. This is where our answer lies,--"to be adjustable individuals."

Let our artistic taste show in everything including our clothing! But, above all, let's not be non-conformists or pardon the well-worn expression, bohemians.

The biggest conformists are the non-conformists, because they are conforming to non conformity!

So all of you adjustable individuals of Mass. Art, let's show our "Ivy" and "Bohemian" comrades the right method of dress- -

GOOD PERSONAL TASTE

Answers

A- Miss Franklin
B- Mr. O'hara
c- Mr. Demetroplis
D- Miss McManus
E- Mr. Corsini
F- Miss Hallam
G- Mr. Covert
H- Miss Lennon

Faculty Advisor Mr. O'Hara

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